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Senior Conducting Recital

Chapman University Singers

The FPCO Chamber Singers

Francisco Calvo

Chapman University, calvo@chapman.edu

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Chapman University School of Music

is proud to present a

SENIOR CONDUCTING RECITAL

featuring:

**THE CHAPMAN UNIVERSITY SINGERS
THE FPCO CHAMBER SINGERS**

conducted by:

FRANCISCO CALVO

April 27th, 2002
7pm

St. Paul's Episcopal Church, Tustin

PROGRAM

I

Alma Redemptoris Mater.....	Giovanni Pierluigi da Palestrina (1525 – 1594)
O Altitude	Giammateo Asola (1524? – 1609)
Placido é il mar	Wolfgang Amadeus Mozart (1756 – 1791)

Combined Choirs

II

Aura Lee	arr. William Hall
Love Lost	Paul Sjolund
3. Careless Talk	
4. Your Little Hands	
Shenandoah	arr. James Erb

FPCO Chamber Singers

III

Wenn ich ein Vöglein wär	Robert Schumann (1810 – 1856)
Dirait-on	Morten Lauridsen

FPCO Chamber Singers

IV

We'll Go No More A-Roving	James Mulholland
Were You There?	arr. William Hall
Ain't Got Time to Die	Hall Johnson

Combined Choirs

TRANSLATIONS

Alma Redemptoris Mater

“Loving Mother of our Saviour”
direct translation:

Alma Redemptoris Mater,
Loving of Redeemer Mother,

quae pervia caeli porta manes,
who accessible of heaven gate
(you)remain,

et stella maris, succure cadenti,
and star of sea, succor falling,

surgere qui curat populo;
to rise who strives people;

Tu quae genuisti natura mirante,
You who begot nature marveling,

tuum sanctum Genitorum,
your holy Creator,

Virgo prius ac posterius,
Virgin before and after,

Gabrielis ab ore sumens illud Ave,
of Gabriel from mouth receiving that
“Ave”,

peccatorum Miserere.
sinners have mercy.

Poetic translation by Maynard Klein:

Loving Mother of the Redeemer,
who remains the accessible Gateway of
Heaven and Star of the Sea,
Give aid to a falling people
that strive to rise;
O Thou who begot thy holy Creator,
while all Nature marveled,
Virgin before and after
receiving that “Ave” from the mouth of
Gabriel, have mercy on sinners.

O Altitude

“O Depth”

English translation by Francisco Calvo

O the depth of the riches of God,
of the wisdom and knowledge of God.
How much among His judgments are we to
comprehend in search of His way!

Placido è il mar

“Calm is the Sea”

English Text by Basil Swift

Calm is the sea, then onward,
fortune has reassured us,
our fate will shine and prosper,
soon, soon!, we'll part this shore.

Breezes far at sea gently assuaging,
come calm the north-wind and his raging,
bring us your tenderness; grant us your
blessing,
let your love waft kindly to all, we implore,
let your breath calm the sea and guard us,
we implore.

Calm is the sea, then onward,
fortune has reassured us,
our fate will shine and prosper,
soon, soon!, we'll part this shore.

Wenn ich ein Vöglein wär

“Were I a little Bird”

English translation by Robert Carl

Were I a little bird, and had two little wings,
I'd fly to you.
But since it cannot be, I will stay here.

I am so far from you, though I still do dream
of you and speak with you.
When I awake my love, I am alone.

Yet no hour does pass in the night, that my
heart thinks not of you.
That you give a thousand times, that you
give your heart to me.

Dirait-on

“So they Say”

English translation by Peter Rutenberg

Unrestraint overwhelmed with unrestraint,
fondness touching fondness . . .
It's your inner-self that never ceases
caressing itself,
or so they say;
caressing itself by its own nature,
by its own sparkling reflection.
Thus do you forge the image of Narcissus
praying,
or so they say.

PROGRAM NOTES

Alma Redemptoris Mater

The text of *Alma Redemptoris Mater* was originally one of four antiphons of the Blessed Virgin Mary (*Alma Redemptoris Mater*, *Ave Regina Caelorum*, *Regina Caeli*, and *Salve Regina*). Antiphons of the Roman rite were sung in honor of the Virgin Mary. The best-known and most elaborated antiphons date from the 11th century and onwards. It became custom to sing one antiphon daily at the Compline, which is the last service of the Roman Offices or Canonical Hours celebrated daily at specified times by the clergy and members of religious orders, during the 13th century. The Office consists of prayers, psalms, canticles, responses, hymns, readings, and antiphons. *Alma Redemptoris Mater* is the most famous antiphon and is sung from the beginning of Advent until the 2nd of February.

Giovanni Pierluigi da Palestrina (1525-1594) was born in the small town of Palestrina. He served as a choirboy and received his musical education in nearby Rome. By far the greatest part of Palestrina's overall musical output was sacred. He wrote 104 Masses, and about 50 spiritual madrigals with Italian texts. The motet *Alma Redemptoris Mater* is just one of the 250 beautiful motets Palestrina composed. His influence on music during the late Renaissance was so powerful that he has been called "the Prince of Music" and his works the "absolute perfection of church style". He captured the conservative order of the Counter-Reformation. Not long after he died it was common to speak of the "stile da Palestrina," the Palestrina style, as a standard for polyphonic church music. In 1555, he served briefly as a singer in the Sistine Chapel, the pope's official chapel, but had to relinquish the honor because he was married. He spent the remainder of his years in Rome as choirmaster at two important churches, St. John Lateran and Santa Maria Maggiore.

I would like to thank Dr. Hall for passing his love of Palestrina's music to me. I would also like to thank him for the indescribably spiritual experience of singing Palestrina's music in the Sistine Chapel, as well as in Santa Maria Maggiore cathedral in Rome with the Chapman University Choir.

O Altitudo

Giammateo Asola (1524?-1609) was a very active composer in Italy and in 1582 he became a chaplain at S. Severo in Venice. Most of his musical output was sacred and much of his church music is written for two or more choirs. He adopted this style of composing from the Venetian school of Andrea Gabrieli and his contemporaries. In *O Altitudo* (from the *Sacre Cantiones* of 1596), Asola also shows the strong influence of Palestrina, whom he admired greatly. In fact, Asola prepared and edited a book of Vesper psalms dedicated to Palestrina in the year 1592.

Placido è il mar

Wolfgang Amadeus Mozart (1756-1791) was the greatest musician of his day. As a composer he was supreme in all forms of music. There was literally nothing in music that he could not do better than anybody else. It has been said that he could write down a complicated piece while thinking out another piece in his head and he could sight read

perfectly any music placed before him. He could hear a long piece of music for the first time and immediately write it out, note for note.

Placido è il mar comes from the opera *Idomeneo re di Creta* (Idomeneus, King of Crete) which Mozart composed in 1781. *Idomeneo* was Mozart's first unequivocally great *opera serie*. Its commission from Munich requested a major opera that combined French *tragédie lyrique* and Italian *opere serie* styles. The libretto of *Idomeneo* was written by Giovanni Battista Varesco after Antoine Danchet's *Idoménée* (1712). The music from the entire opera is dramatic and pictorial; especially in the chorus of *Placido è il mar*. Not only does the meter of 6/8 give the listener a sense of the ocean, but the occasional breaking of homophony with paired imitation in the chorus, achieves a liquid feel.

Aura Lee

The use of the term "folk music" to describe the culture of a nation originated in European Romanticism. The use of the term has been more fluid in the US, a relatively new country influenced by several folk traditions of European and African origin. These influences have worked together to create a hybrid "American" folk song. In "Aura Lee" the unique fusion of hymn and spiritual gives us a distinct sense of 19th century American folk music. Over the past 60 years, during the most recent revival of folk music, the Aura Lee melody has become popular with Elvis Presley's title "Love Me Tender."

Love Lost

Sometimes poets and composers enjoy being satirical about that one thing that has been the subject of more music and poetry than any other subject in the history of time ... Love. Paul Sjolund's *Love Lost* is a cycle of four satirical poems on love. With that in mind, we will perform only the last two songs of the cycle with texts by Mark Hollis (Careless Talk), and Samuel Hoffstein (Your Little Hands) with a little "tongue in cheek."

Shenandoah, another of the great American folksongs, is well known to audiences everywhere. In this arrangement James Erb gives the audience a vivid picture of a valley with a river running through it. He begins peacefully with women, then men singing in unison. As the piece progresses Erb uses four-part harmony and paired imitation to give the sense of a river flowing and growing larger. In the middle of the piece we have eight-part harmony with the women singing in canon. Finally, the piece gradually diminishes into a true unison. The augmentation and diminution of rhythm and vocal parts adds to this brilliant arrangement of *Shenandoah*.

Wenn ich ein Vöglein wär

Robert Schumann (1810-1856) was born in the provincial town of Zwickau, in Saxony. His father was a bookseller, which is an important factor in the evolution of a musician was to be the first Romantic composer with a real knowledge of literature and philosophy. In the backroom of his father's shop the young Schumann discovered the marvels of poetry, fiction and history. The death of his father (in 1826) led Schumann's mother to focus on her son's future, and in spite of his creative talents, he agreed to a more practical career in the field of law. In 1828, though without any enthusiasm, he

entered the University of Leipzig. It is said that he did not attend a single lecture, and from his own journal we know that reading and playing the piano occupied a good deal of his time. Drinking champagne and smoking cigars also seemed to occupy most of his time. However, he continued his musical studies, especially the piano, with Friedrich Wieck. With Wieck's help, Schumann hoped to be a virtuoso pianist. But this hope was soon shattered. An invention of Schumann's, which was created to hold the third finger motionless while practicing, permanently damaged the muscles of his left hand and forced him to abandon the piano altogether. It was only then that he decided to devote himself to composition. During this time he fell deeply in love with his teacher's daughter Clara Wieck. His feelings for her were soon reciprocated, but it was only after many years of struggle (including lawsuits) that Friedrich Wieck finally gave his consent to their union in 1840.

Of the 250 lieder written by Schumann, the first 130 were composed in the year his wedding, 1840. Like most lieder composed before and after Schumann, his lieder contain the similar themes of love, nature, and death. *Wenn ich ein Vöglein wär* was composed in the year 1841, and was originally written as a duet with piano accompaniment. This piece was edited and arranged by William Hall.

Dirait-on is the last movement of a complete set of songs by Morten Lauridsen (b.1943) entitled, *Les Chansons Des Roses*, written in 1993. Lauridsen, a long time professor and Chair of the Department of Composition at USC, has been the Composer in Residence of the Los Angeles Master Chorale since 1994. His works hold a permanent place in the standard vocal repertoire and are performed regularly by distinguished choruses and vocal artists throughout the world. *Dirait-on* is one of the most performed compositions of the late 20th century.

The *Chansons* have quickly become one of the most popular works in choral history and it is easy to understand why. The *Chansons* are beautifully crafted gems, and are extremely gratifying to sing. About the inspiration for his *Chansons* the composer has written:

"In addition to his vast output of German poetry, [Rainer Maria] Rilke (1875-1926), wrote nearly 400 poems in French. His poems on roses struck me as especially charming, filled with gorgeous lyricism, deftly crafted and elegant in imagery. These exquisite poems are primarily light, joyous and playful, and the music settings are designed to enhance these characteristics and capture their delicate beauty and sensuousness. The final piece, *Dirait-on*, is composed as a tuneful *chanson populaire*, or folksong, that weaves together two melodic ideas first heard in fragmentary form in preceding movements."

We'll Go No More A-Roving

James Quitman Mulholland is Professor of Music at Butler University, Indianapolis, Indiana. Of the many contemporary choral music composers, his music is among the most performed throughout the world. In the United States, his compositions have appeared on over forty States' high school choral lists and honor choirs' selective repertoire. His commissions and personal writing for treble voices has provided Women's Ensembles and Children's Choirs with a new experience in choral literature. Many of his compositions have become standard repertoire for most collegiate and professional ensembles.

The musical setting of *We'll Go No More A-Roving*, uses lush chords, a lyrical melody, and dramatic changes in tempo and key. These musical characteristics bring out

the beautiful poetry, written by Lord Byron George (1788-1824), in a way in which only James Mulholland is capable of doing.

*So, we'll go no more a-roving so late into the night,
Though the heart be still as loving,
And the moon be still as bright.
So we'll go no more a-roving so late in the night.*

*Though the night was made for loving
and the day returns to soon,
Yet we'll go no more a-roving
by the light of the moon.*

*For the sword outwears its sheath,
And the soul wears out the breast,
And the heart must pause to breath,
And love itself have rest.*

- Lord Byron George

Were You There?

I find it difficult to remember the exact time that I first heard this piece. Having grown up in the church, I am sure that I have heard it sung many times; especially during Holy Week. However, there is one specific occasion that I do remember hearing this song. Sadly, it was at my grandfather's memorial service. Since then, it has been an emotionally difficult though always meaningful song for me to sing, conduct, or even play on the piano.

I would like to dedicate the performance of this song to my family, for all that they have provided for me.

Ain't Got Time to Die

The Black Spiritual is one of the only truly American musical art forms. Dating back to the 1700's, the texts of black spirituals often refer to the flight of the Israelites from Egypt, and of the hope of salvation in heaven. It is often suggested that this was a reference to the hope of escape from the slavery of the American South to the free North. Many spirituals are said to have a double meaning behind their texts. *Ain't Got Time to Die* is an original composition by Hall Johnson, set in the style of a spiritual which plays on the words from the biblical scripture:

Jesus answered, "I tell you that if they keep quiet, the stones themselves will cry out."
-Luke 19:40

MANY THANKS

Thanks to the people of St. Paul's for sharing their beautiful church building with us tonight. I would like to thank the congregation and especially the choir of the First Presbyterian Church of Orange for all of their support this year. Thank you Leslie Benjamin, Dr. Larry and Mrs. Kristin Ball, and Dr. William Hall for sharing your wealth of knowledge and love of choral music with me. To my accompanists Louise Thomas and Ken Gilliard: thank you for being my support daily at rehearsals and at the concert here tonight. Thank you to my wonderful family for your constant love and encouragement and for helping me every step along the way in my pursuit of education. To my dad for first teaching me to conduct *Also Sprach Zarathustra* when I was little. Thank you Andrea for your unending support and patience these past few months. Most of all, thanks to my Lord for blessing me with the gift of music.

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